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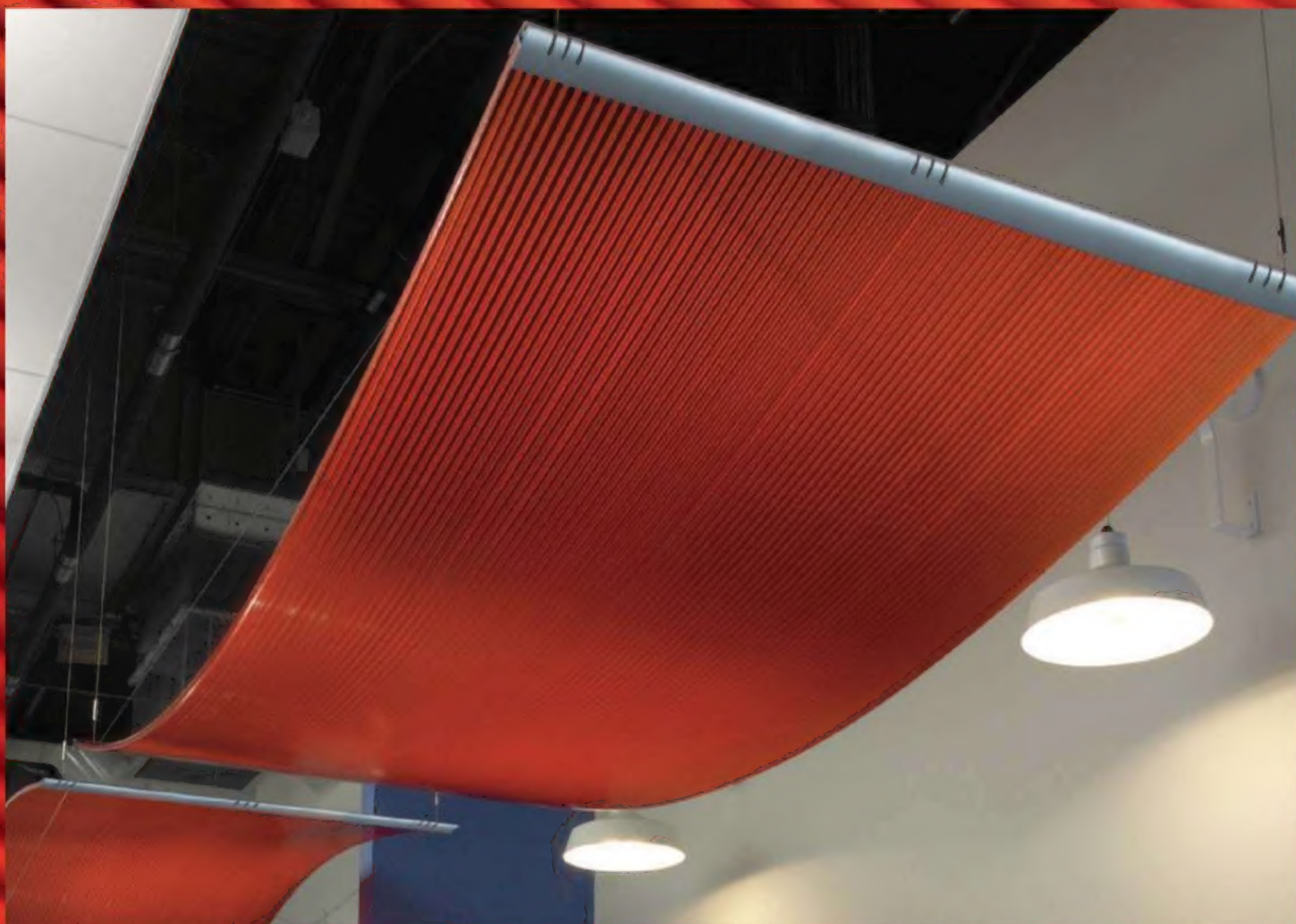
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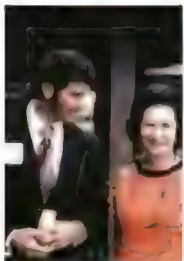


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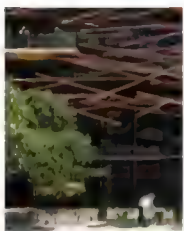
## building types study: performing arts

View slide shows of projects by Bernard Tschumi Architects (Zénith Concert Hall, left), Barton Myers Associates with Architekton, and William Rawn Associates featured in this month's issue. Plus, see additional buildings and slide shows only available online.



## archrecord interviews

Visit our ever-growing archive of multimedia interviews with architectural trendsetters, including Thom Mayne, Alexander Gorlin, and Annabelle Selldorf. Most interviews feature audio and video components. Recent addition: See images from the personal photo album of Bill Lacy (pictured with Lady Bird Johnson, left), former president of the Cooper Union and executive director of the Pritzker Architecture Prize from 1988 to 2005.



## daily news coverage

Read news stories (such as Rudy Ricciotti's design of "T8" in Paris, illustrated at left) posted daily to our Web site, along with exclusive audio segments with architects including David Adjaye. Also, every Friday our news editor features the top stories of the week in a podcast.

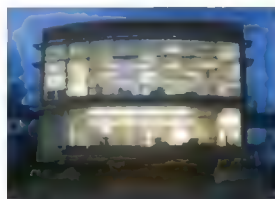
## residential: house of the month

View slide shows of stunning residential projects in this Web-exclusive section. This month, we explore a house in Texas by architect Winn Wittman (below). The structure seems about to take flight, yet materials such as iron, steel, granite, and wood keep it grounded to the earth.



## archrecord2

Your childhood shapes your life, and if you become an architect, it can inspire your work. Massachusetts-based architect Theodore Galante (Free Public Library, below) finds it so, as do the students of Travis Price who participate in his Spirit of Place program. See Web-exclusive slide shows of their work.



## community

### photo gallery

View more than 2,000 images submitted by readers from all over the world in 10 categories, such as the Computer-Aided Renderings Showcase (above). You can also send us your own photos at [construction.com/community/gallerylist.aspx](http://construction.com/community/gallerylist.aspx).



### blogs

**Off the Record:** Written by the staff of RECORD and the magazine's team of experienced, award-winning editors, who offer their insightful, informal, opinionated takes on architecture-related trends, conferences, exhibitions, projects, and personalities.

### forums


**Your voice matters**—and we have provided you with the ideal forum to express your ideas, suggestions, and gripes. Our discussion forums include such topics as Green Building Projects, Virtual Design, Practice Matters, and a forum for younger architects. You can also create your own discussion threads.

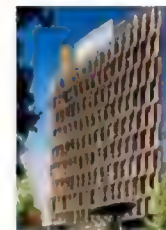
### comments

"I like how they were able to create a wedge between the busy street and the residence. It gives a sense of privacy, and yet it makes a subtle connection with the small openings."

[and more ...](#)

## continuing education

 Visit our vastly improved Continuing Education center, where you can read articles and take tests online to earn credits. This month, we look at a project in Australia (CH2, below) that demonstrates design possibilities for building-integrated HVAC.



Photography (counterclockwise from top right): courtesy Vargas Tejeda Arquitectos; © Peter Mauss/ESTO; courtesy Bill Lacy; Rudy Ricciotti; © Thomas McConnell; courtesy The Galante Architecture Studio; © Dianna Snape



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# Learn & Earn

Architectural Record Continuing Education

Page

137-141

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# Letters

## Ready for a change

Thank you for your editorial decision to begin placing sustainability first [December 2007, "Shifts in the architectural climate," page 21]. I look forward to witnessing the evolution of ARCHITECTURAL RECORD and hope to find inspiration in its pages as I continue to adjust my personal design habits and my perceptions of what constitutes good design. Architects have a tremendous opportunity to change the world—I hope our profession chooses the path that will bring positive change. It is no doubt the more difficult path, but architects are great problem-solvers, and I believe we are ready for the challenge.

—Mike Boyle, AIA  
Austin, Texas

## What's the matter at the Stata

So, now the truth is out. Gehry's buildings are not only functionally challenged, flagrantly illogical, and mostly unattractive, but they also leak [December 2007, Record News, "Gehry, Skanska point fingers over MIT lawsuit," page 27]. It will be refreshing when popular demand focuses on rational cleverness and artistic excellence rather than overblown egotistical trickiness.

—David Wright, AIA  
Grass Valley, Calif.

MIT should share a major responsibility in the Gehry affair: They paid over 300 big ones for a work of art and then they left it out in the rain!

—James A. Gresham, FAIA  
Tucson

How ironic that MIT, acknowledged as among the top architecture and engineering schools in the world, should be having the problems with the new Strata Center. Alas, this is

not the first time. Those with longer memories will recall the failure of Saarinen's Kresge Auditorium and I.M. Pei's Earth Sciences center, both at MIT. RECORD is to be commended on its news report. However, legal settlements always seem to include a nondisclosure clause between the parties. As a result, the profession has no opportunity to learn what really went wrong, and how they might profit from this experience. MIT should take the moral high ground and insist that any resolution include a full report on the alleged building failures.

—William McCullam, AIA  
Newbury, Ohio

## Crediting codified

Robert Ivy's November editorial on attribution ["Beyond legalisms," page 25] acknowledges a chronic issue for architects. The AIA's National Ethics Council has been confronted with numerous requests and more than a few actual cases relating to architect members giving proper credit on projects. In years past, as chair of the NEC, I had been reluctant to codify specific guidelines because of the variety and complexity of media and formats used by the profession. Three years ago, I helped author the NEC adopted guidelines for members to follow when giving appropriate credit. Those guidelines are posted on the AIA Web site and are worth a visit. As Ivy stated, beyond "legal" is "fair"—and fairness is defined by our shared core values and by our professional ethics.

—Phillip H. Gerou, FAIA  
Evergreen, Colo.

I enjoyed Robert Ivy's November editorial on "attribution." It comes to mind that the roles of the public architects involved in public facilities might fit into the group that tends to be "left out." In some cases, how-

ever, these architects may need to be out of the picture when they become a hindrance to quality. Food for thought.

—Mike Fitts  
Chattanooga

## Come to your senses

We don't know whether to call Robert Campbell's Critique [November 2007, "Experiencing architecture with seven senses, not one," page 65] *Eyes Wide Shut* or *Fear and Loathing in Boston, Mass.* Take your pick.

You hired an architect who disses the visual? Are you living in an opposite world? Would you hire a string quartet that tells you, don't judge the quality of our playing by how the music sounds. How about a chef who tells you, taste is not my primary consideration—but bon appetit! No wonder we and our colleagues find your magazine unreadable and only look at the pictures. Oops! There we go again—looking at buildings.

Please let us know when you publish a building by Campbell. We don't actually want to see anything he's designed, but we can't wait for the scratch-and-sniff inserts. And no doubt you will also provide licking samples, a sound track, and stone chips to caress?

—CJ Crawford and Joe Scott  
Boston

Robert Campbell's November Critique is right on. Architectural design as a purely visual experience has been a growing trend for decades, with more and more projects designed solely by computer. One only needs to watch the movie *Blade Runner* to see a prediction of the future coming true with giant interactive billboards surrounded by mega-buildings.

—Edmund G. Garbee III, AIA  
Chattanooga

## Corrections

There were inaccuracies in the November 2007 article, "(Mis)Understanding Green Products" [page 173]. Contrary to the article, NSF International does test and certify products against standards it develops, in addition to other standards. However, it is not the sole certifier of standards it develops. The guide to certifications on page 174 suggests that McDonough Braungart Design Chemistry's Cradle to Cradle program accepts Greenguard air-quality certification as part of its own certification process. The guide should have stated that Cradle to Cradle uses industry criteria that is reasonably similar to that of Greenguard, but does not use that standard. Also, Herman Miller's Mirra chair was not the first furniture product to be certified as meeting the Cradle to Cradle program. However, it was the first product that Herman Miller certified. The first furniture product to be certified was Steelcase's Think chair. Finally, the Greenguard air-quality standard is not ANSI-accredited, or publicly consensus-based, but the Greenguard Institute is an ANSI-accredited standards developer. A December article, "Building Even Better Concrete" [page 143] misspelled the name of Severud Associates principal Andrew Mueller-Lust. The December story on cantilevers [page 156] misidentified architect Frank Barkow, of Barkow Leibinger, as Frank Leibinger. A write-up of the United States Census Bureau Headquarters, a BusinessWeek/ARCHITECTURAL RECORD Award-winner, stated that the building is located in Pensacola, Florida. It is located in Suitland, Maryland.

Send letters to [rivy@mcgraw-hill.com](mailto:rivy@mcgraw-hill.com).





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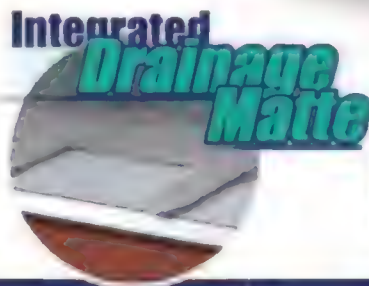
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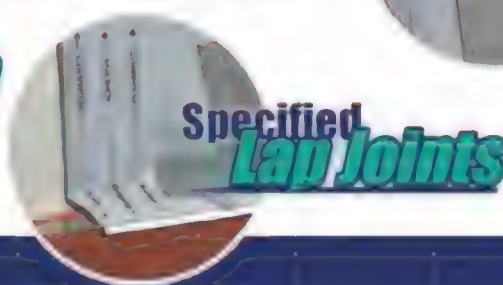
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# Why Foster's Hearst Tower is no gherkin

## Critique

By Robert Campbell, FAIA

Now that it has been there for a year and I've had my chance to learn to love it, maybe it's a good time to say why I dislike the Hearst Tower in Manhattan so much.

The Hearst, which of course was designed by Foster + Partners, looks like a misplaced missile silo. It's as if the Pentagon, with its usual deftness of touch, had confused its maps and located this chunk of military hardware in Manhattan instead of Florida.

It's an office building, folks. People work there. But nothing about the Hearst, as seen from outdoors, suggests the possibility of human habitation. It appears to be a cage for a single massive object.

I don't apologize for the image. One of the problems with Modernism, as a stylistic method, is that it tends to ignore the fact that buildings look like other things. And that's how most people understand them. People say the abstract box-like shapes of Modernist office towers look like the cartons the real towers came in. The world we live in is a world of resemblances.

That's why the Brits call Foster's London tower the "the Gherkin." But there's a difference. "Gherkin," which of course means "pickle," is an affectionate name that humanizes the building. I haven't yet heard an affectionate nickname for the Hearst.

Parenthesis: I toured the

*Contributing editor Robert Campbell, FAIA, is the Pulitzer Prize-winning architecture critic of The Boston Globe.*

Gherkin with a Foster partner a few days before it opened. I was charmed by it, despite the fact that much of its architecture is the product of clever solutions to problems that didn't have to occur in the first place, since they were all the result of the building's odd shape. Just to name one: How do you handle the window washing for a pickle-shaped tower? The boom that circles the Gherkin at waist height, and which lifts and lowers the cleaning crews like Gulliver hoisting Lilliputians, is as technically skilled as it is silly and unnecessary. The boom makes the Gherkin into an amusement park ride—resemblances, again.

### More than it needs

Okay, back to Hearst. First of all, the massive exterior truss looks too big and strong to be structuring a tower that's only 40 stories tall. It looks wasteful. I'm not a structural engineer, but I suspect some of the bold trusswork is, in fact, ornamental.

Second, the Hearst is, of course, a new tower planted on top of a six-story Art Deco building from the 1920s. I have never seen an addition to an older building that so completely refused to engage in any kind of conversation with its predecessor. Works of architecture, whatever they do, should not express contempt for the other buildings they must live among. But the Hearst, like a delinquent teen and a grandfather, thumbs its nose at its older companion.

I attended a symposium and dinner at the Hearst a few weeks ago, after having toured it 18



The new Hearst Tower sits on top of a six-story base built in the 1920s.

months earlier, while it was still under construction. I imagined that now that it was finished, at least it would be exciting to be in. Not so. You enter and immediately are confronted with an enormous waterfall with an escalator beside it, the kind

of cliché you'd expect to find at a Hyatt convention hotel. The three-story shell of the old Deco building surrounds you on all sides, but nothing is done to dramatize the experience of yourself as new wine in this old bottle. You're barely aware



## Critique

of the older building.

Unless you have business up in the tower, you don't even get to go up the escalator. A guard stands at its foot and shoos you away. So the one experience that ought to matter—that of rising on the escalator from the old building into the new tower—is denied to the public.

We dined on the uppermost of the 40 floors. Here, where the program changes from office use to eating space, you'd think there'd be an opportunity to articulate that difference in the architecture. But no. We're still in the trusslike cage. In fact, when you look at the tower from outdoors, it appears to be arbitrarily lopped off at this point, as if the owner had run out of money during construction. The truss walls clearly want to be taller. They want a heavier wind load.

Still magical, of course, are the nighttime views from the dining room to Manhattan and its astonishing, seemingly infinite field of light. But that view was my only positive experience.

Trying to figure out my nasty reaction to the Hearst, I remember that, a few years ago, I visited a major exhibition of the work of the Foster office in the British Museum in London. This is the building where Foster created a skylit atrium court around the old circular reading room where Marx researched and wrote *Das Kapital*. (I'm not a fan of the atrium, either, with its deathlike pallor and emptiness, but that's another subject.) The exhibition was impressive. Like him or not, Foster, with his partners and engineers, produces an amazing volume of work—work that is always inventive, carefully detailed, and fully thought through.

I was struck by a wall display of Norman Foster's sketchbooks. The number seems improbable to me now, but my recollection is that the caption informed us that Foster had filled 800 such sketchbooks since he began as an architect. At

any rate, there were an awful lot of them. Some were open. The sketches were not usually of places of any kind. Instead, most were technical. You could see Foster working out a joint detail, for example, or imagining the configuration of a section.

I have no real idea how Foster works. But combining my memory of the sketchbooks with my dislike of the Hearst, it occurs to me that perhaps what Foster does is create prototype buildings—buildings that, when he first imagines them, lack both a program and a site. His entry in the competition for the World Trade Center in New York certainly stuck me that way: a newly invented

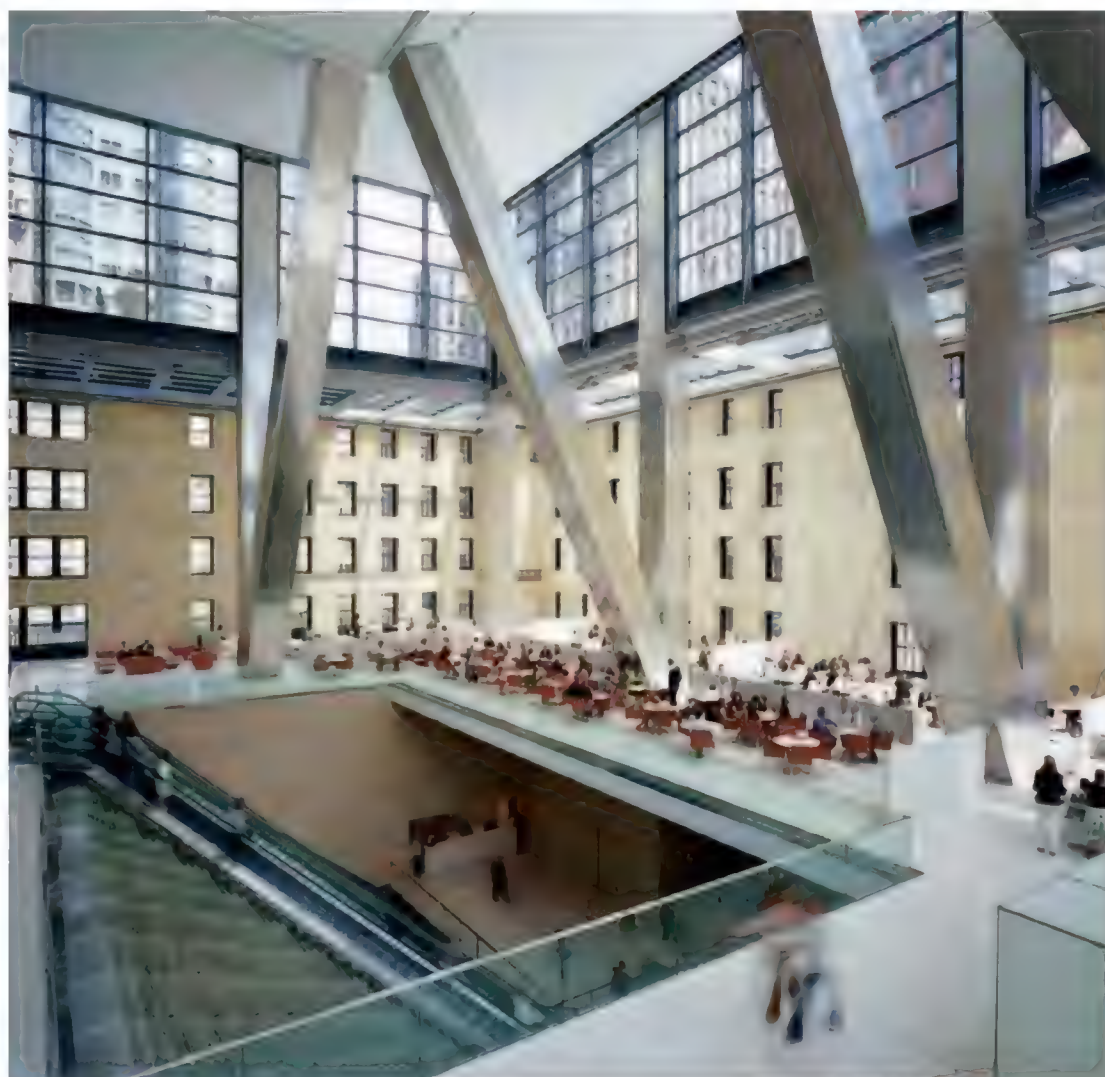
type of high-rise (two towers kissing near the top) that could be built anywhere, whether New York or Singapore, and could contain anything, a hotel or offices or condos or interplanetary rockets.

Whether it's true or not, that's the message the Hearst broadcasts to me: that it's a prototype invented for no particular site or program which was, then, pulled out of its sketchbook and plopped down on this site. Its form not only communicates but insists that it ignores its solar orientation, its site, its Deco footrest, and its internal program of uses. "Put me anywhere, fill me with anything, I'm fine with that," the tower seems to be telling us. It's a throwback to Mies's concept of universal space. And let's remember that Mies's concept, which worked well at Crown Hall in

Chicago, created, in Berlin, an art museum that is as hopelessly impractical as it is handsome.

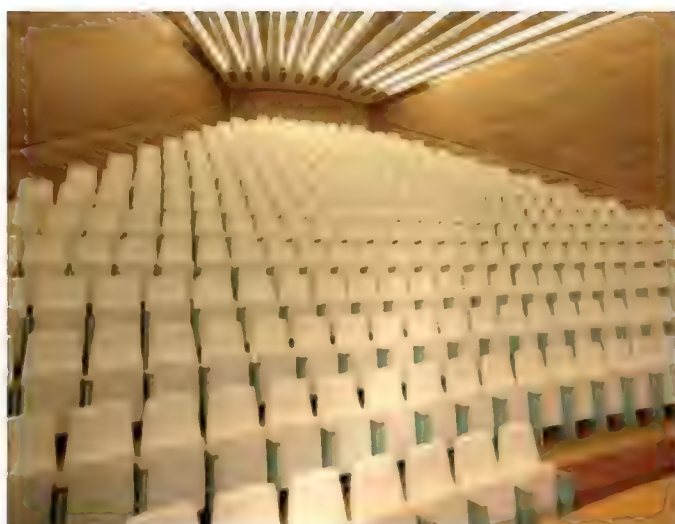
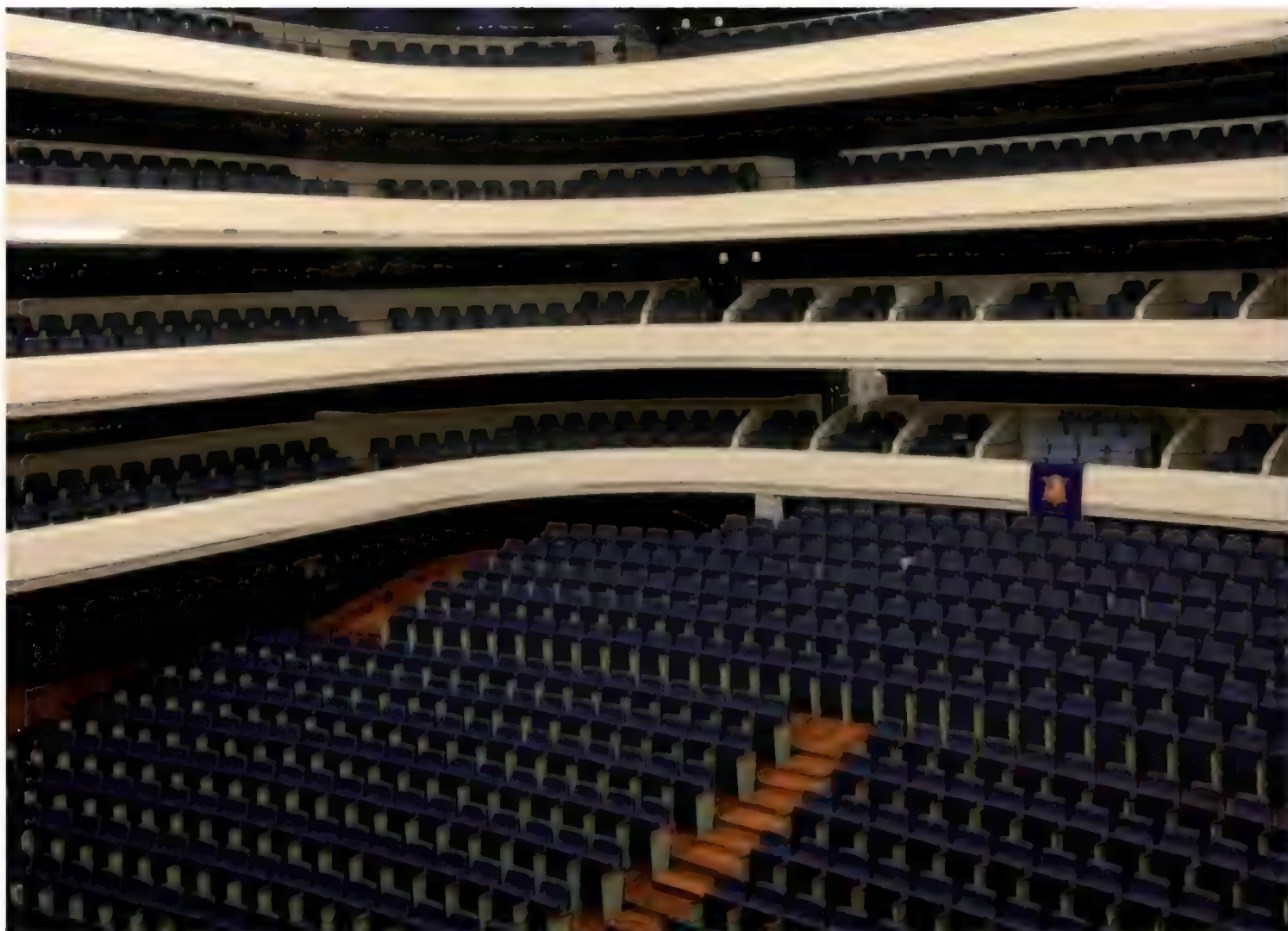
There are, of course, prominent architects and pundits today who believe we live in a single global culture. I'm of the opposite persuasion. I think one of the most important things architecture can do is, precisely, create difference, before the whole planet mixes and matches into the same gray soup everywhere. And the only way to do that is to be very sensitive and responsive to whatever is genuinely different in the site, the culture, the climate, the situation. As I've written in this column before, "Architecture is the art of making places." ■

**ONLINE:** What's a good nickname for the Hearst Tower? [architecturalrecord.com/community/critique](http://architecturalrecord.com/community/critique).



Invitation required: Access to the space carved out of the Deco building is restricted to Hearst employees and guests.





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# Product View



**The Walkstation features a height-adjustable desk and low-speed treadmill.**



**By Jenna M. McKnight**

Five years ago, Details, a subsidiary of the office-furniture manufacturer Steelcase, introduced a height-adjustable desk that allows people to stand while they work. Taking the concept a step further, the company recently unveiled the Walkstation, a height-adjustable desk connected to a treadmill.

Office employees can now conduct meetings or peck away on their keyboards while using a specially designed treadmill that tops out at 2 miles per hour. The goal, says Details president Bud Klipa, is not to replace a trip to the gym, but to promote movement in the sedentary office environment, in turn creating a healthier workforce.

The company developed the product in collaboration with the Mayo Clinic's Dr. James Levine, who studies energy expended during routine daily activities. The curved desk comes in five different sizes, with a height-adjustment range of 24½" to 52". Priced at about \$4,000, it is only available commercially. The treadmill plugs in to a standard 110-volt outlet and features a noise-reducing belt, a high-torque motor designed for low speeds over long durations, a safety key, and a console that displays pace, time, distance, and calories burned. Klipa says first-time users are often surprised they can work while walking. "People tend to look at it and scratch their heads at first," he says. "There really isn't anything else like it on the market." Details, A Steelcase Company, Grand Rapids, Mich. [www.details-worktools.com](http://www.details-worktools.com) **CIRCLE 200**

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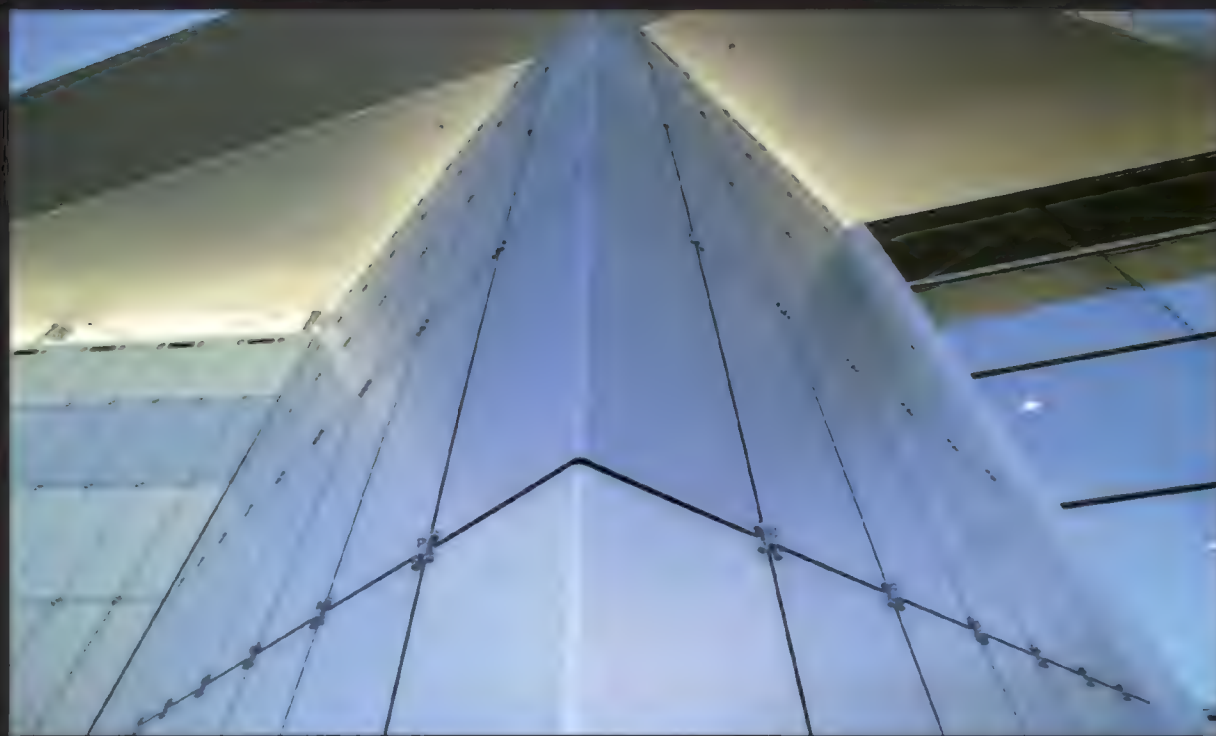








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For five decades, Bill Lacy has worked the halls of power, as architecture dean, arts administrator, college president, adviser to major corporations, and Pritzker Prize jury director. In the process, he has connected architects to people with names like Clinton, Rothschild, Getty, and Paley

# **Power Player:** The Many Lives of Bill Lacy











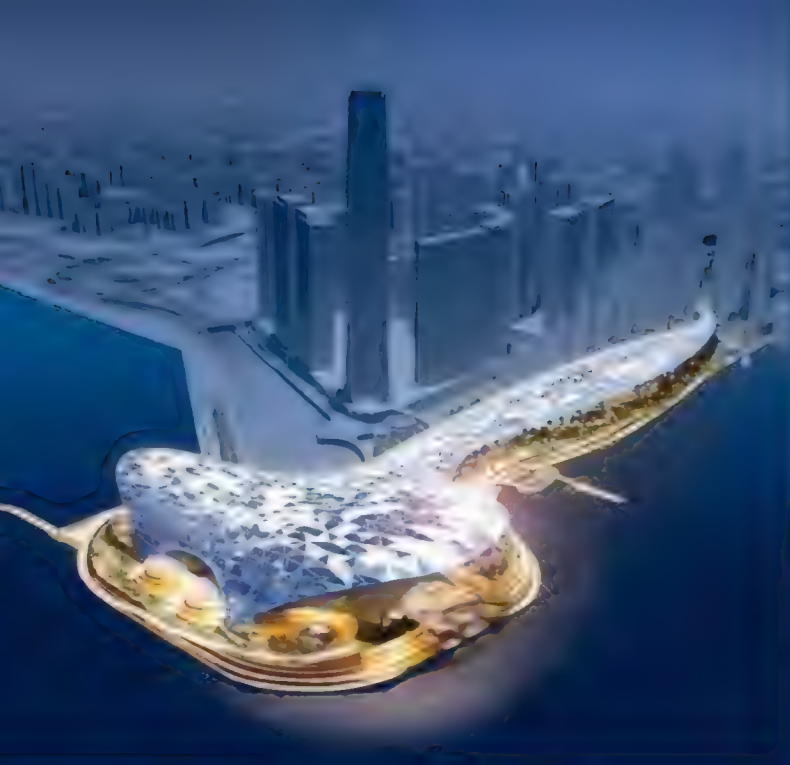
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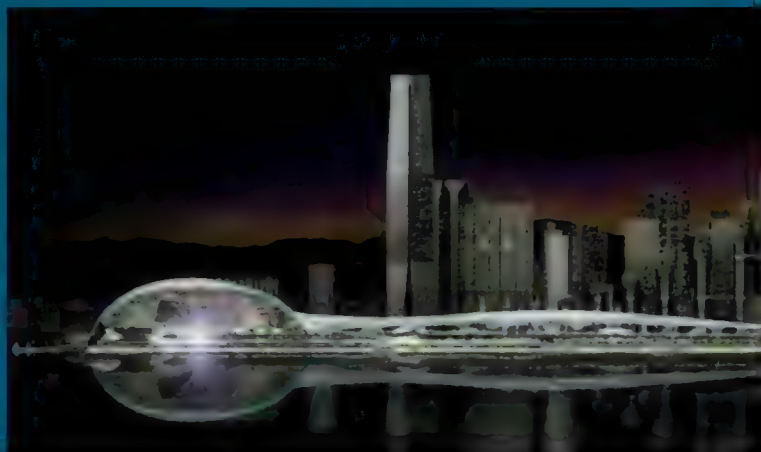


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Foster + Partners won a competition that Lacy helped organize for a large cultural center in West Kowloon, Hong Kong (left and below). The project is not going forward as designed.



[president of CBS] and helped him select an architect for the Museum of Television and Radio [the Philip Johnson–designed project that Paley helped fund.] Then Jacob [Lord Rothschild] asked me to run the competition for the Israeli Supreme Court. So, I kind of eased into it.

**AR:** *I see. It sort of grew.*

**BL:** Yeah. We didn't sit down one day and say, architecture needs a consulting process, but it became like an executive search company that makes sure a client gets an architect that's right for the job and has the credentials checked out.

And it grew as I ran the Pritzker jury. If you review as many applications and see as many buildings and architects as I did, you accumulate a lot of knowledge. You learn to sense if a particular architect would be a good fit for any number of reasons.

**AR:** *What project stands out from your consulting work?*

**BL:** The Getty. I felt good that they wanted me to do the Villa as well as Meier's museum. When I was president of the American Academy in Rome, I got a call from the Getty's Nancy Englander, whom I'd known at the Endowment. She asked for advice on selecting a site. So I called Paul Friedberg [the landscape architect], and we went to L.A. and gave the pros and cons of three different sites.



Renzo Piano talks with Lacy about his design for the Kimbell (above). Pritzker jurors in 2000 (right, from left): The late J. Carter Brown, Lacy, Carlos Jimenez, and Jorge Silvetti stand in front of Ricardo Legorreta's cathedral in Managua, Nicaragua.



**AR:** *What other projects stick out in your mind?*

**BL:** The U.S. Courthouse in Boston [designed by Henry N. Cobb, FAIA, of Pei Cobb Freed], which Judge Stephen Breyer [now U.S. Supreme Court Associate Justice] helped shape. We took the ball from the GSA and ran with it. At an early meeting with the GSA, someone pointed to me and asked Breyer, "What's he doing here?" Breyer said, "He's my clerk."

There was also the West Kowloon cultural center, a massive cultural hub in Hong Kong. I served as professional adviser for an international design competition for the site. Norman [Lord Foster] won it with a huge shed roof. It was like Bucky Fuller's dome over New York, except Norman's was a little more free form. [The project ran into political problems and has not moved forward.]

**AR:** *Working for the Kimbell on its current expansion, did you have any trepidation dealing with such an iconic building?*

**BL:** No, I didn't. It's interesting how it happened. I suggested my usual format for getting the right architect. But they were really set on having Renzo [Piano]. And I thought and thought but couldn't think of anyone better. Not just because

Renzo's at a plateau in his career, but I think that he has the sensitivity and ability to sublimate his ego and pay homage to Lou and the existing Kimbell. And he has the personality to get along with the clients. The Kimbell is going to keep me gainfully occupied for years.





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The pharmaceutical giant Novartis hired Lacy to advise it on the architecture of its campus in Basel, Switzerland, and the master plan for a headquarters in the U.S. SANAA designed one of the Basel projects (left and above).

**AR:** *I know you have some reservations about competitions.*

**BL:** I have run many competitions, and when I was at the Endowment, I promoted competitions to encourage younger architects. However, the jury or selection committee selects a design, but they get an architect. Too many times the design changes and they still have the architect. The committee might prefer to go look at work and have a show of credentials. I think that you cannot rely on imagery to replace the actual experience. It's like going to the theater. You have to be there.

I'm consulting for Novartis now. When I first met with the C.E.O., I told him I don't believe in competitions except for special projects, like monuments and memorials. He surprised me by agreeing, because, he said, he lost control when he brought in a jury. He couldn't overrule them. He told me to give him three names, and he'd visit each one. We now have Gehry, Chipperfield, Moneo, Siza and Suto de Moro, Sejima, and others working for Novartis in Basel. And we're doing a master plan for a U.S. headquarters.

**AR:** *From your experience as a consultant, do you have advice for architects seeking a commission?*

**BL:** Interviews are the make-or-break thing. You have to understand what the client wants. Forget about everything but the client's project. Clients don't take the same keen interest in what you've done as in what you're going to do for them. I've seen architects fail by being arrogant. The top architects are generally excited about the possibilities of what a project can be and how they can do it. It's that intensity

about the client's project that's more important than almost anything else.

**AR:** *Is there a thread that unites all parts of your varied career?*

**BL:** One of the major things I hoped to do at Tennessee, the American Academy, Cooper, and Purchase was to improve morale and image. Cooper had gone to sleep. It was in the doldrums. The Academy—when I was there—had to deal with people asking, “Why Rome?” They thought it was passé, not interesting. So I did the first New York exhibition of fellows’ art since 1898. I had a first-ever Academy concert. I tried to enliven the place and modernize its programs. I changed the direction by bringing Robert Motherwell onto the board. At Purchase, I brought in Pentagram. At these institutions, I wanted to make people feel proud again of the place. I thought if you told the truth about the place, it would be a big plus.

**As dean of the school of architecture at the University of Tennessee, Lacy introduced Buckminster Fuller (left) at a talk around 1967.**



**AR:** *What qualities do you think you have that qualified you for one uber-architecture position after another?*

**BL:** Part of it was having ideas, the vision thing. I had the benefit of lots of different kinds of experience, from being in the military and handling a lot of men in Germany, going to Rice and teaching, starting several firms and getting to know a great many, many people along the way. Also, I have the ability to meet people and put them at ease, and I have a sense of humor. ■





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At its northeast corner, the museum opens onto a courtyard that used to be the cemetery belonging to the church of St. Kolumba, destroyed by bombing during World War II.





# Peter Zumthor fuses a historical palimpsest with Modernism at KOLUMBA, ART MUSEUM OF THE ARCHDIOCESE OF COLOGNE, lending the space a new kind of spiritual overtone

By Bettina Carrington

**P**eter Zumthor's Kolumba in Cologne is a different kind of museum. Inspirational rather than art historical, its juxtapositions of old and new religious art are meant to stimulate thinking about how different periods have addressed sacred themes. For this "museum of reflection," as the curators describe it—an institution from which all of today's usual entertainment factors, including a café and gift shop, are excluded—the reclusive Swiss architect known for his contemplative spaces has given new spiritual overtones to an architectural palimpsest.

The Kolumba, founded in 1853 by the Society for Christian Art, maintains a collection of religious art that extends from a 1st-century portrait of the daughter-in-law of Emperor Tiberius to the present. In the words of curator Stefan Kraus, "The museum encompasses 2,000 years of architecture for 2,000 years of art." The institution had suffered financial uncertainty until 1989, when it came under the jurisdiction of the Cologne Archdiocese. Within a decade, the new administration oversaw the competition for a new building to replace the 4,300-square-foot space it had occupied previously. Zumthor won with a design that uses the remaining walls and irregular polygon ground plan of the ruined Gothic church of St. Kolumba on the site. The building's 17,222 square feet of exhibition space, costing \$64.5 million, constitute almost the entire structure.

The St. Kolumba church has a twofold history, both parts of which are integral to the new building. In a neighborhood otherwise flattened during the Second World War, the survival of a late-Gothic figure of Mary on a choir pier was considered so miraculous that the Parish church commissioned a chapel especially for it from Gottfried Böhm, whose free-standing octagonal volume sits within the church's footprint (the "Madonna of the Ruins" chapel dates to 1950, a sacrament chapel to 1957). Then, in 1973, the discovery of an important archaeological site beneath the old church revealed Roman and Gothic as well as Medieval remains.

In order to preserve access to the ancient ruins, Zumthor carefully positioned within them tall, slender steel columns sheathed in concrete, lifting the main part of the museum nearly 40 feet high. Taking his cue from the cement block walls of Böhm's sacrament chapel, he used open brickwork for the new walls—in which a structural grid of columns is embedded—placing them on the remnants of the Gothic church's walls. The large scale and subdued light of this space create a meditative, cathe-

*Bettina Carrington is an independent scholar who frequently writes about the architecture and design of museums.*



An entry at the southwest corner (left) provides access to Gottfried Böhm's "Madonna of the Ruins" chapel, now contained within the museum building. The main entry is farther north along the west elevation. Gallery windows on the north side face the city (below).

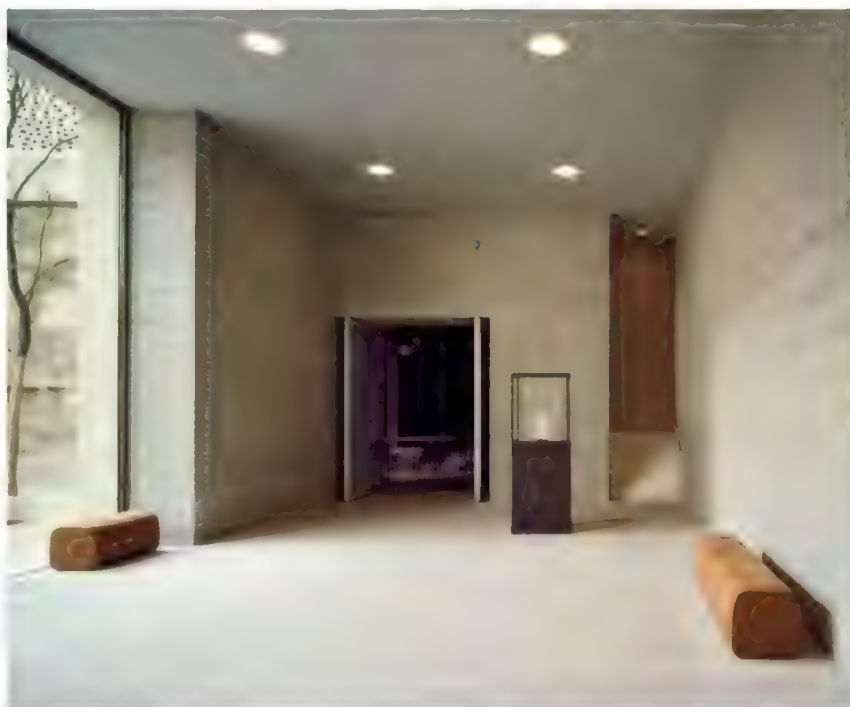


**Project:** Kolumba, Art Museum of the Archdiocese of Cologne, Germany  
**Architect:** Atelier Zumthor—Peter Zumthor, Rainer Weitschies  
**Associate architect:** Wolfram Stein  
**Engineers:** Jürg Buchli, Ottmar Schwab (structural); Gerhard Kahlert (HVAC, geothermal); Hilger (e/p)

**Sources**  
**Ceramic brick:** Petersen Ziegel  
**Lighting:** Zumtobel  
**Alarms:** Bosch  
**Elevators:** Schmidt



The sacristy of the church of St. Kolumba, at the building's south-east corner (above), is now open to the sky. An alley abuts the courtyard at the museum's northeast corner (right). The foyer opens onto the courtyard, archaeological ruins, and, via a narrow stair, gallery levels (below right).



dral-like effect that sets the mood for other exhibition rooms.

The sensuous pale beige material of the exterior and lobby of the new museum is enigmatic. What appears initially to be delicate ceramic tile work are in fact unusually long, thin bricks, each measuring 21¼ inches long and 1¾ inches high. To ensure a color, format, and bond that would be compatible with the materials of the older buildings on the site, Zumthor commissioned new bricks that were painstakingly handmade over a two-year period in Denmark. Kolumba's blocky volumes depend for their impact on the contrasting textures of these facades—the new brick walls with their areas of arresting openwork, the stone and brick of the Gothic remains, and the glass and steel of an entrance or window.

A modest doorway opens to a tall, narrow space within a new rectangular wing that extends along Kolumbastrasse from the Böhm sacrament chapel. A labyrinthine series of 90-degree turns helps visitors make the transition from the busy street to the calm of a bright, airy foyer overlooking a peaceful, tree-filled courtyard that used to be a cemetery. In addition to vertical circulation, this rectangular volume contains offices, a library, and two levels of exhibition space that, on the second level, flows into the galleries above the former church site. Throughout this second level, and on all levels of the new wing, water-filled pipes use a geothermal source for unconventional heating and cooling that radiates from the floors and two-layered walls.

A small brochure distributed at the museum's entrance identifies artworks—there are no wall labels or acoustiguide—and encourages visitors to take the time needed to satisfy their intellectual curiosity. Without

a prescribed path through the museum, one begins, logically, with the majestic space of the archaeological site adjoining the lobby.

Shadowy daylight penetrating the open brickwork of this lofty space is supplemented by judiciously placed overhead fixtures that spotlight the excavations. The ethereal effect is one of a wide variety stemming from different combinations of natural and artificial illumination in all parts of the building. An audio installation by Bill Fontana based on the cooing of pigeons, like those that lived in the ruins, contributes to the serenity. A Padukwood walkway zigzags over the ruins, past the stained glass and concrete exterior of the Böhm chapel to the former sacristy, now open to the sky and containing Richard Serra's sculpture *The Drowned and the Saved*. The walkway's dark red color, which will presumably fade, is a single dissonant note.

Returning to the circulation wing, a tall narrow stair rises to five























































## PROFILE:

# Architect Sir Nicholas Grimshaw

By Robert Ivy FAIA

SINCE THE INAUGURATION OF THE HEROIC WATERLOO TRAIN TERMINAL IN CENTRAL LONDON IN 1993, ARCHITECT SIR NICHOLAS GRIMSHAW has achieved a far-flung, distinctive body of work. While constantly concerned about the environ-

ment in each project, he also draws inspiration for whole projects and small details from engineering, geometry, and even organic/biomorphic structures. Grimshaw Architects, the 150-person organization he founded

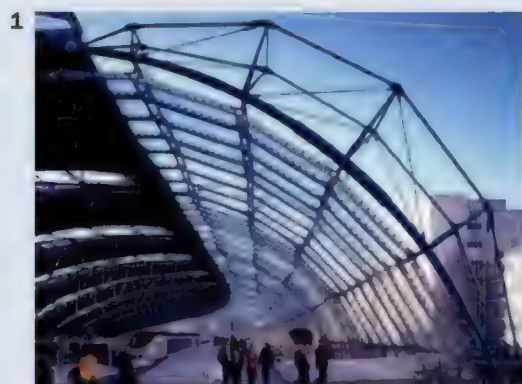
in 1980, following a 15-year partnership with Terry Farrell, now functions from three primary locations: London, New York, and Melbourne.

In 2002, Grimshaw stood for the presidency of the august Royal Academy, an institution he has subsequently liberated from the financial doldrums to its rightful position of admiration and respect. Sir Grimshaw recently sat down with RECORD editor in chief Robert Ivy for a leisurely conversation on architecture, energy-conscious design, and the relationship of architecture and the arts. His remarks are summarized below.

**On Green Architecture** He has been talking and writing about the subject since 1979, when he wrote an article for the *RIBA Journal* entitled "Energetic Architecture—A Belief." If everybody took the fuel used to drive to work and walked instead, he argues, it would pay to heat the office building. "Modern Industry isn't antisocial and polluting. Light industry sits comfortably in residential areas," he observes. "If more people lived within 2 miles of work, they could easily walk. However, most people won't accept it as concept. But working from home, going in twice a week, would help. It would save huge amounts of time."

**Theoretical Projects** "I find theoretical, environmental projects fascinating. In 2003, we designed a tidal scheme [North Wales Tidal Energy Project] off the coast of Wales, where there is a 24-foot tidal drop. You let the water in, hold it, and let it out through turbines." Offshore Tidal Impoundment (OTI) is a new approach to renewable power generation. It exploits the low-head turbine technology of tidal barrages while avoiding their adverse environmental and navigational problems. OTI structures are designed to be self-contained, located on the coastal

Sir Nicholas Grimshaw's design approach is informed by three elements: structure, space, and skin.



2



The Waterloo Terminal in central London (1993) is a multifaceted transport interchange, serving 15 million rail passengers per year (1). Grimshaw's expansion of the Queens Museum of Art in New York will double its size (2). The Eden Project in Cornwall (2001) is the largest plant enclosure in the world, built in the most ecological way possible (3). The glazed elevations of the Rolls-



3



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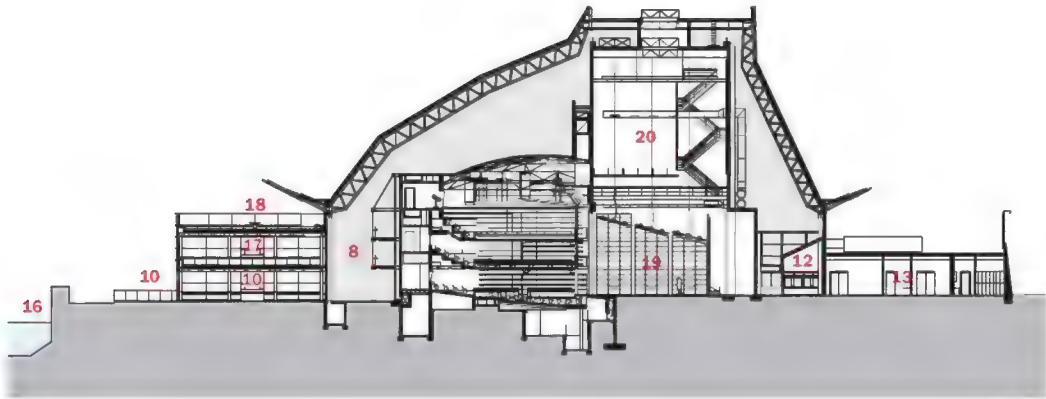


Topped by a 16-pitch roof that takes its cue from the landscape, the arts center (opposite) rises dramatically from the southern edge of a lake. On the eastern side, where a path from a park leads to the

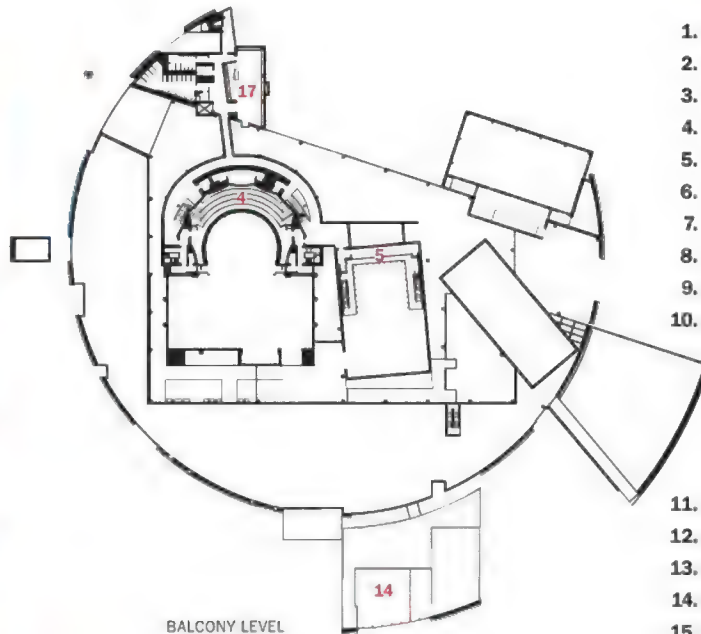
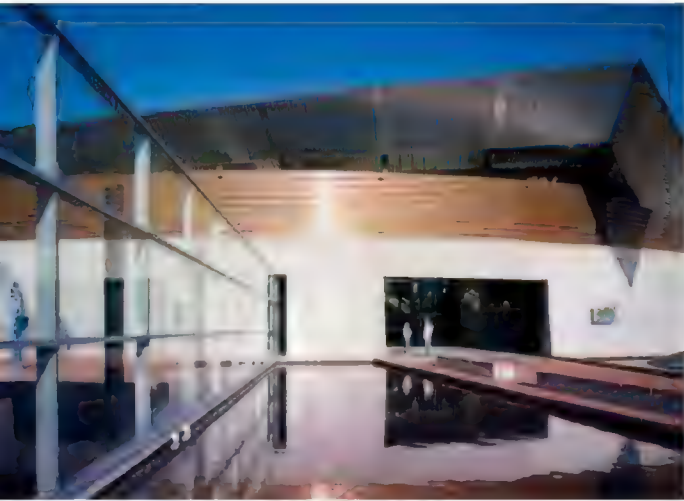
lobby, the angular shed roof overhangs the concrete and copper-banded wall (below). An architectural sculpture in the lobby extends to an outdoor terrace surrounded by a negative-edge reflecting pool (bottom).



A protruding glass wall on the building's eastern side (below) separates a 5,000-square-foot outdoor sculpture garden from the reflecting pool. Looking west (bottom), water meets glass in this exterior view of the 3,700-square-foot multipurpose room.



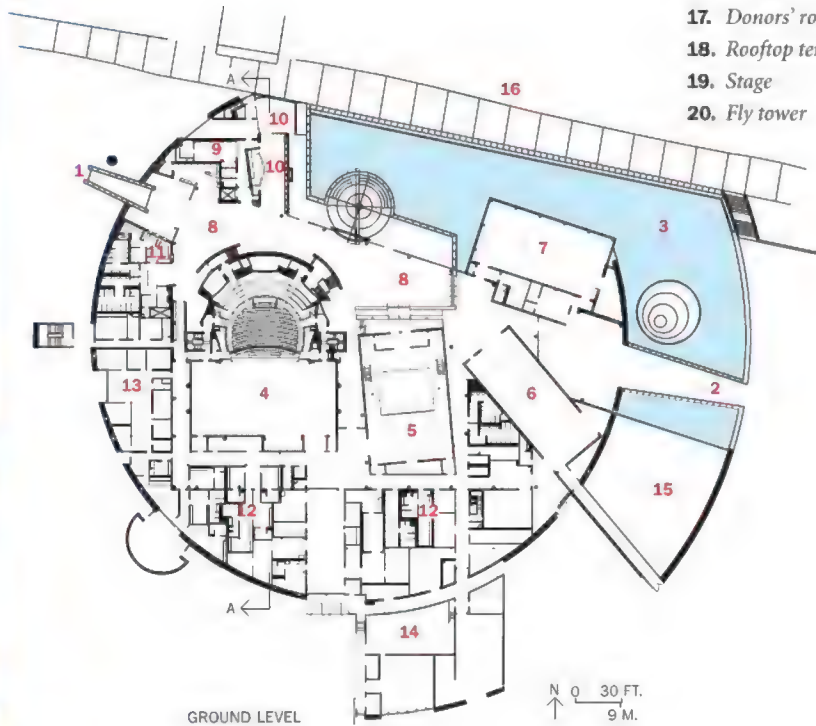
SECTION A-A



BALCONY LEVEL

1. Main entrance
2. Park entrance
3. Reflecting pool
4. 600-seat theater
5. 200-seat theater
6. Art gallery
7. Multipurpose room
8. Lobby
9. Gift shop
10. Bar/outdoor café

11. Box office
12. Dressing rooms
13. Offices
14. Mechanical
15. Outdoor sculpture garden
16. Tempe Town Lake
17. Donors' room
18. Rooftop terrace
19. Stage
20. Fly tower



GROUND LEVEL





















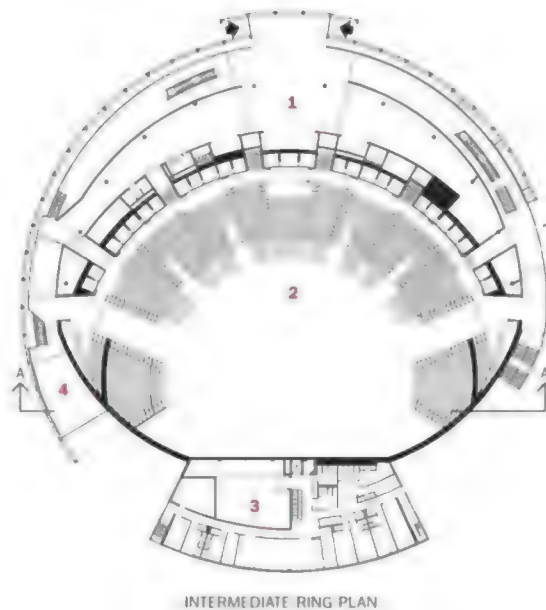
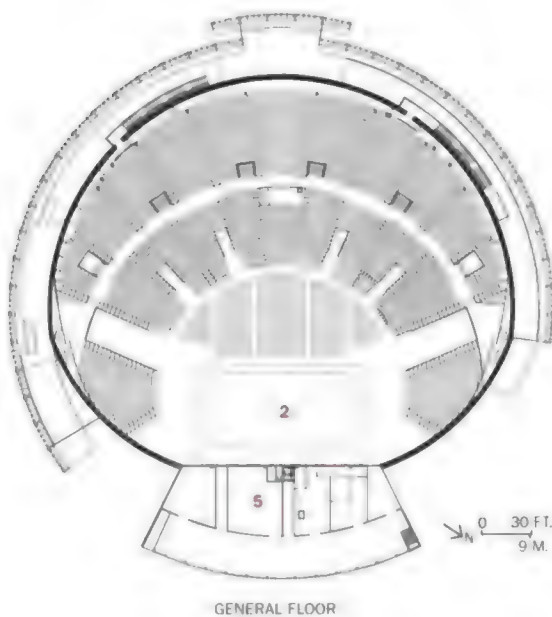
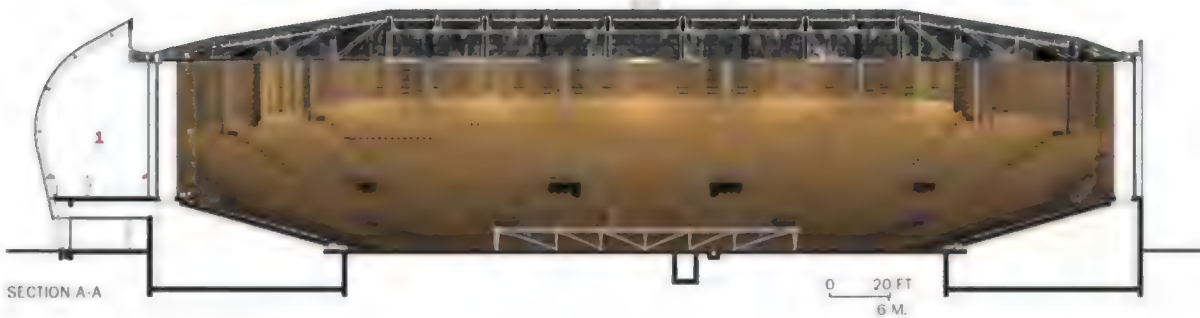








The building rises slightly off the ground (above) to a height of 72 feet on the 15-acre site. Parking for 1,500 occupies 7 acres of land, planted with trees.



- 1. Lobby
- 2. Auditorium
- 3. Backstage
- 4. VIP room
- 5. Technical rooms





The client particularly wanted to use wood associated with its forest location and the presence of the timber industry in the region. In addition, wood would introduce a certain warmth into the building, which includes a flexible hall intended to accommodate between 600 and 8,000 spectators.

### Solution

Inserted into a natural slope, the concert hall sits at the end of a 1,500-car, 7-acre parking lot that resembles nothing so much as a green field planted with 300 young trees. Working with the noted garden designer Michel Desvignes, Tschumi used a layered gravel-and-earth system based on volcanic stone from the nearby Puy-de-Dôme region, which assures the necessary stability for parking while allowing grass to grow.

The slight slope of the site gives the impression that the hall itself is rising gently off the ground, as well as making it easier to create ramps inside that are accessible to the disabled. To reduce solar gain, an alveolar-polycarbonate skin, chosen in part for its excellent insulation qualities, was silk-screened with an abstract, pixelated pattern on the upper curve of the envelope. This material also reflects exterior lights

The circulation space between the outer and inner envelopes contains open-riser stairs to the upper levels (above left). The inner envelope (right), an acoustic wood trestle, encloses the auditorium (above right), which comes equipped with 4,500 wood seats stained different colors. The hall can accommodate a total of 8,000 spectators, seated and standing, as needed.





























**Program title: "Architecture, Hot and Cold," Architectural Record (01/08, page 127).**

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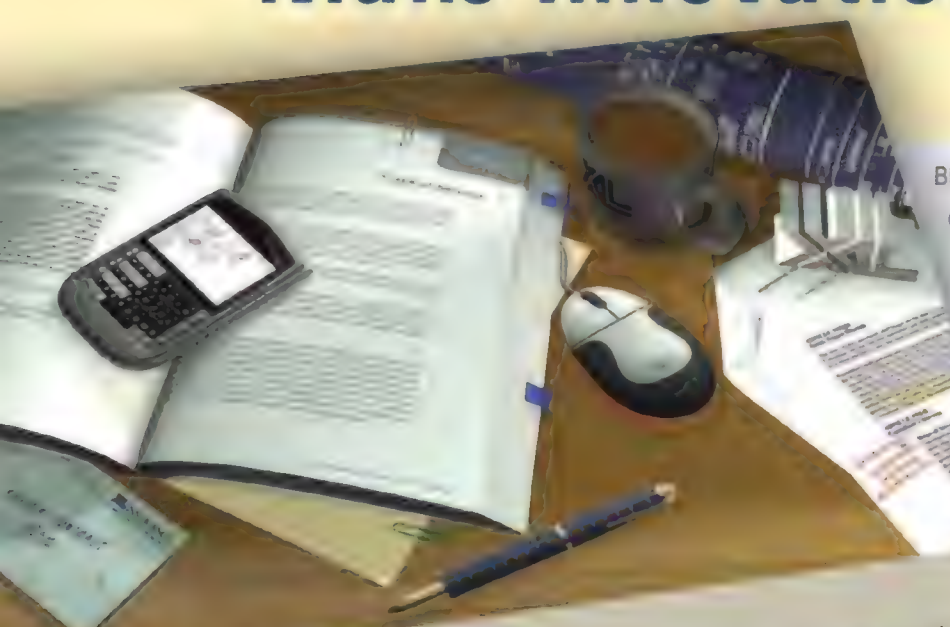
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The living room rises 27 feet and is dominated by views of the woods (top). The client designed the interior using her collection of Modern furniture and art. On the outside of the house (right), Harmon used Atlantic white cedar, a local material that resists rot and is sustainably harvested.



building. Below this transparent “cornice,” though, the house presents a mostly opaque face to the street, with cement board protecting the interior from the southern sun and views from neighboring houses. Deep eaves also shade the upper glass band from direct rays of the sun.

From the street, you enter the house at its upper level via an ipé-wood bridge. As you step inside, you’re greeted with an expansive view of the woods and, in the distance, Crabtree Creek. “I wanted to feel as if I were living in the trees,” explains Strickland. A glass-and-steel wall running the length of the building on its north facade and reaching as high as 27 feet creates an ethereal boundary between inside and out, between modern living and the great outdoors. Polished cherry-wood floors, as well as laminated-wood beams and columns, bring a natural warmth to the large, open living-dining space. Harmon used salvaged steel for an elegant stair that glides along the glass wall, and Strickland found sheets of scrap metal to clad the kitchen’s backsplash and the low partitions enclosing the master bathroom upstairs. The juxtaposition of luxurious materials like polished cherry and rough ones like plywood and scrap steel reminds Harmon of Japanese temples where gold leaf sometimes coats rough-wood columns.

Strickland had taken a class on architectural appreciation taught by Harmon years before and was thoroughly engaged in the design of her house. “This was a real collaboration between client and architect,” states Harmon. Strickland told Harmon from the start that she wanted a house with no ornamentation. Instead, exposed beams, sloping plywood ceiling, and the client’s collection of Modern furniture provide the necessary visual appeal whenever people aren’t staring out the windows and soaking up the view. She also insisted on keeping the manufacturer’s markings on the wood beams, injecting a quirky reminder of provenance to structural members.

“We looked at photographs of George Nakashima’s house [in New Hope, Pennsylvania] when we started thinking about my house,” recalls Strickland. “I loved the way it looks out to the views, the way it makes you feel like you’re outside while being indoors.” ■

#### Sources

**Curtain wall and sliding doors:** Kawneer  
**Exterior cement board:** Hardi Panel  
**Standing-seam roof:** Galvalume  
**Wood windows:** Pella  
**Paints and stains:** Cabots  
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Upstairs, A-framed trusses assembled with tongue-and-groove beams create high ceilings in the three bedrooms, allowing abundant daylight to enter.



Viewed from the back, the cantilevered roof extends over the entry porch, joining the main house with the one-room guest quarters, animating the otherwise conventional massing of the structure.

## Salmela Architect's animal-like **Keel Cabin** rests in the woods of the North Country

By Jane F. Kolleeny

**D**uluth, Minnesota, sits on the edge of Lake Superior, the largest freshwater lake in the world. Although connected via the lake and the St. Lawrence Seaway to seafaring vessels from around the globe, this city of 80,000 remains far outside the centers of fashion. It is a place where nature dominates and people seldom make news, with a few exceptions. Duluth native Bob Dylan, for example, captured the toughness of the North Country in his songs for years. But poetry comes in many forms, and Duluth-based David Salmela, FAIA, exemplifies the body and soul of these same wooded lands in his skillfully crafted designs.

During his 38-year career, Salmela has designed mostly residential projects ranging in size from the 468-square-foot Emerson Sauna, for clients in Duluth, to the 306-acre Jackson Meadow, a community in Minnesota (both AIA Honor Award winners in 2005). Born and raised on a dairy farm

in the state, Salmela, of Finnish origin, blends Modern with traditional design, resulting in an aesthetic that is distinctively Scandinavian, peppered with his signature North Country agricultural vernacular. While no two of his projects are alike, they all reveal a Salmela imprint, with his characteristic accents of bright color, use of local wood and organic shapes, and a desire to be in concert with nature. The 1,656-square-foot Keel Cabin, on the Whiteface Reservoir, in Makinen, Minnesota, demonstrates this well.

The Keels, who live and work 3 hours away in the Twin Cities, needed a summer retreat, and decided to build a rustic, three-bedroom house and guesthouse on their lake property. Though professionally an engineer, the husband studied architecture in school; his interest in design, tempered by a tight budget, led him and his wife to do much of the site and foundation work themselves. The couple also salvaged the windows and pilings from a manufacturer's boneyard, and Salmela incorporated these into his design. Remarkably, total construction cost only about \$120,000, or \$72 per square foot. "If you buy discarded windows before design, you can't expect the Farnsworth House," jokes Salmela. Still, the cabin is remarkably exuberant.

As you approach the cabin, it emerges as a rectilinear form with painted plywood siding and standing-metal-seam roofing, sitting on



1. Guest quarters elevation
2. Guest quarters
3. Entry deck
4. Main house
5. Covered porch

### Sources

**Project:** Keel Cabin, Whiteface Reservoir, Makinen, Minnesota  
**Architect:** Salmela Architect—David Salmela, FAIA; Souliyah

Keobounpheng, team

**Engineer:** Bruno Franck

**General contractor:** Rod & Sons Carpentry





The main house features a kitchen/dining/living space, enveloped in floors, walls, and ceilings of birch. The kitchen countertops are composed of recycled

blackboards (above). A covered porch extends the house into the woods (above right). The one-room guesthouse features a stepped up platform (below).



1. Guest bed platform
2. Guest sitting area
3. Outdoor deck
4. Bath
5. Dining/living room
6. Covered porch



poured-in-place concrete footings. Within this conventional envelope, an unexpected, animal-like shape emerges—a cantilevered form that sags then swells into the rounded back of what appears to be an “aged creature in a boreal forest,” as Salmela describes it. The architect used a similar abstracted form on the Loken Horse Barn (Duluth, 1993) and is considering something similar with the Yingst Screen House (still in design), in Traverse City, Michigan.

You enter the cabin from a wooden deck set between the pair of boxes that make up the house. From the deck, you can walk down to a path that meanders to the lakefront, or go inside, entering the large box that serves as the main house, or the smaller one used for guest quarters. The Keel cabin is rough, says Salmela, pointing out its untamed landscape, eccentric assembly of windows, and modest furnishings. Nevertheless, with subtlety and grace, the building provides a comfortable retreat for its owners. One can almost hear Bob Dylan’s scratchy voice intoning the desolation of this northern locale “where the winds hit heavy on the borderline.” Says Salmela of his career designing in this wooded outpost, “It’s nice to know that good design can reach the furthestmost point of a culture, if we allow ourselves to feel we deserve it.” ■

#### Sources

**Metal roofing:**

Galvalume

**Skylights:** Velux

**Chairs:** Herman Miller

#### Paints/stains:

Pratt & Lambert

**Chairs:** Herman Miller

**Lighting:** Halo

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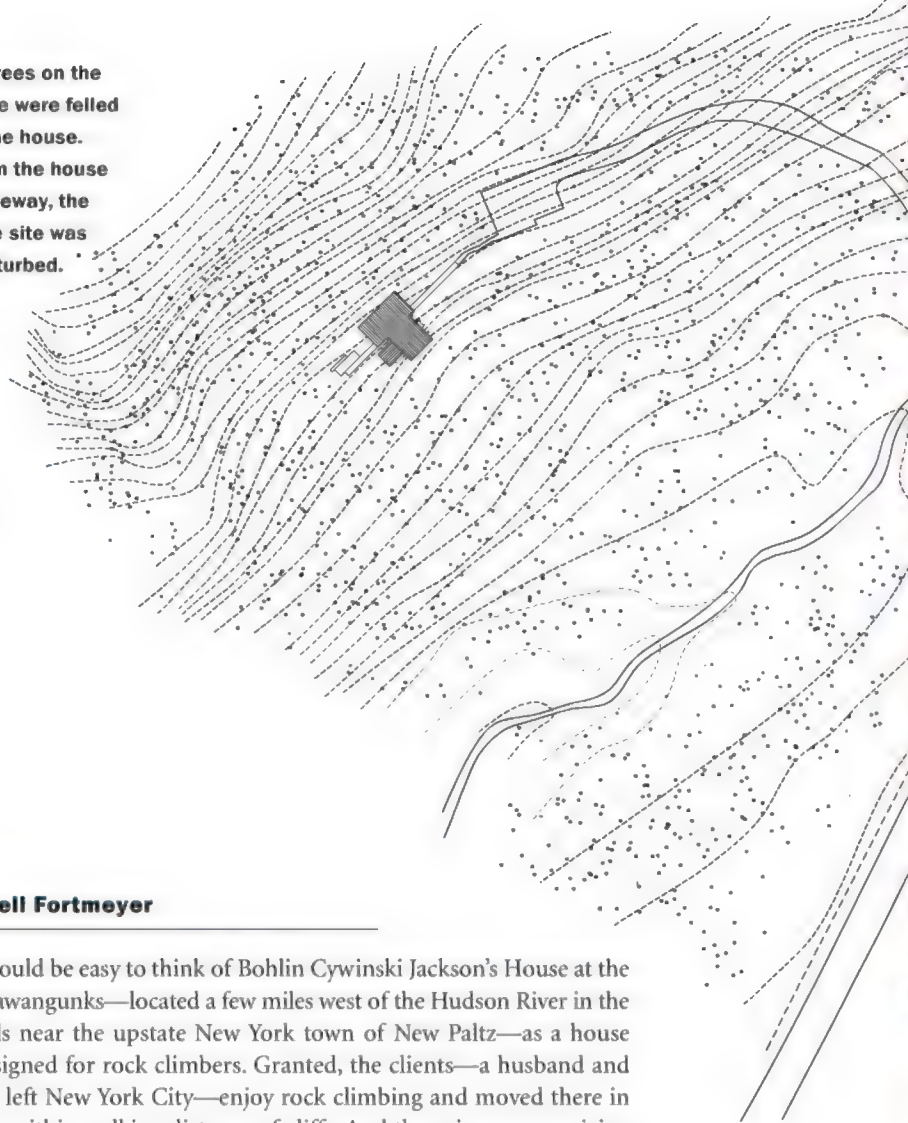








Only six trees on the 6-acre site were felled to build the house. Aside from the house and a driveway, the rest of the site was left undisturbed.



By Russell Fortmeyer

It would be easy to think of Bohlin Cywinski Jackson's House at the Shawangunks—located a few miles west of the Hudson River in the hills near the upstate New York town of New Paltz—as a house designed for rock climbers. Granted, the clients—a husband and wife who left New York City—enjoy rock climbing and moved there in part to be within walking distance of cliffs. And the primary organizing strategy of the house is a light-filled central stair that connects three floors, capped by a ladder to an attic loft. But aside from these details, this analogy oversimplifies the house's relationship to its sloped site.

As the architect Peter Bohlin, FAIA, puts it, up was the only way to go. Since the foundation needed to be close to 4 feet deep, on a substantial slope for a house with a basement, curtailing the foundation's cost meant minimizing the overall footprint. As a result, even on its heavily wooded 6-acre site, the 2,100-square-foot house appears somewhat diminutive. Its vertically arranged program includes living and dining rooms, a kitchen, and a bathroom on the first floor; a master bedroom and bath, as well as a balcony office, on the second; the attic loft for an office and storage; and a basement with a media room, guest bedroom, bath, and utility room.

All of this is arranged in a series of cubes—the basement with a gray-stained concrete base, the living room with red-stained Western red cedar shiplap siding, and the kitchen and second floor with a green-stained version of the cedar. A dining room, entirely clad in glass, stands in for a porch. The wood-framed cubes support the single-pitch metal roof, which

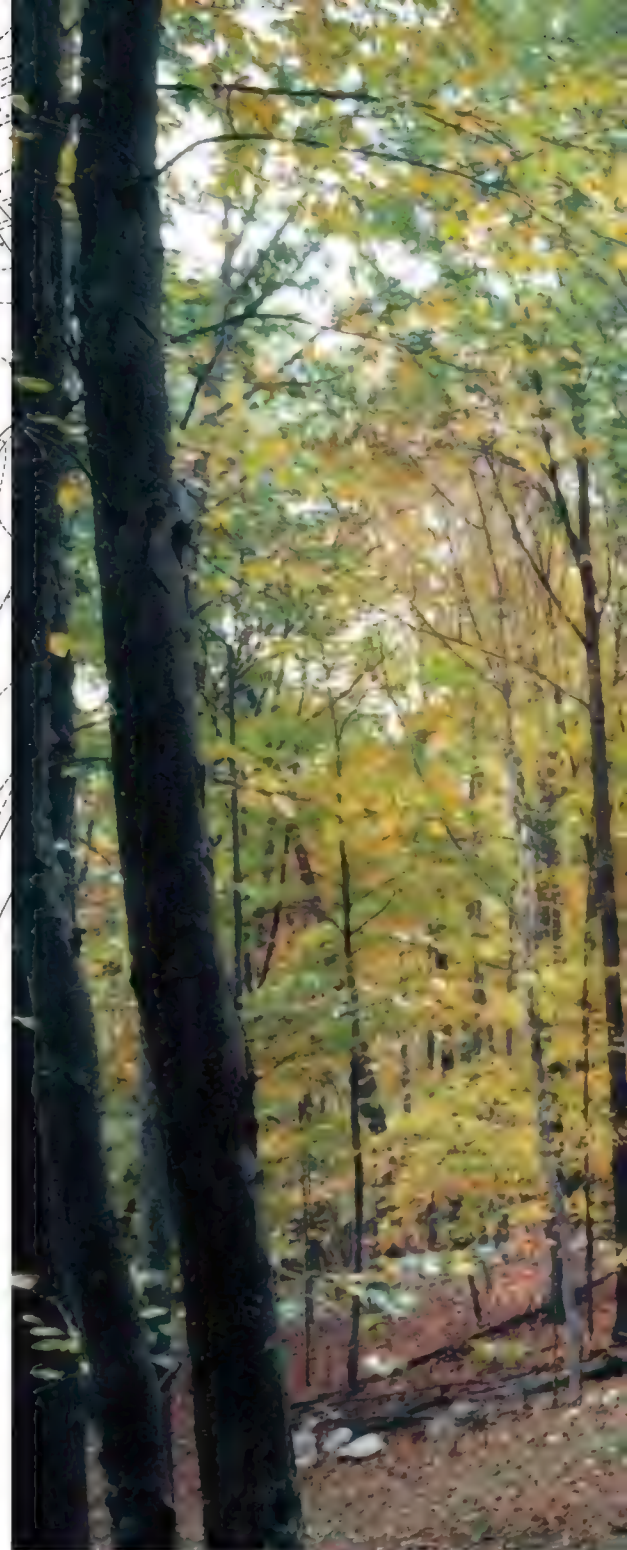
**Project:** House at the Shawangunks, New Paltz, New York

**Architect:** Bohlin Cywinski Jackson—Peter Bohlin, FAIA, principal in charge; Julie Scotchie, project manager; Todd Howard, project architect;

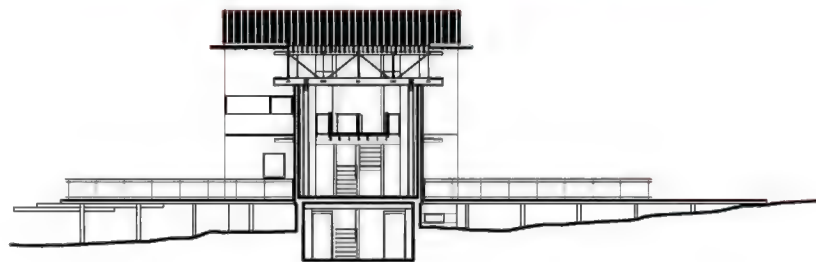
Lee Clark, Julia Dalton, team

**Engineer:** E.D. Pons and Associates (structural)

**General contractor:** Kira Construction



## Bohlin Cywinski Jackson's











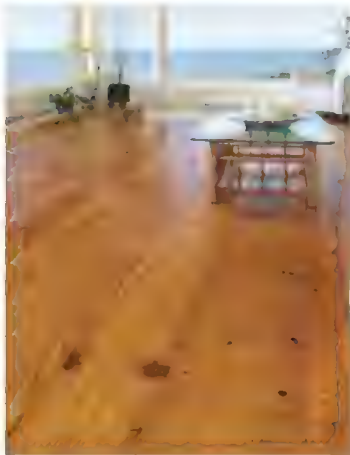








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### ◀ Born again boards

Carlisle Wide Plank Floors has received FSC-certification for its entire line of 100 percent postconsumer Reclaimed Antique Wood. The handcrafted, reclaimed wood flooring comes from structures that have been slated for demolition, and includes Antique Chestnut and Antique Barnwood (typically a combination of pine and hemlock). The floor shown here is made from Carlisle's Antique Heart Pine. Carlisle Wide Plank Floors, Stoddard, N.H. [www.wideplankfloors.com](http://www.wideplankfloors.com) **CIRCLE 213**

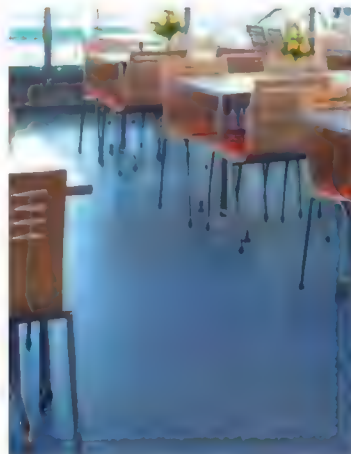


### ◀ A new flooring dimension

Dimension Rubber Tile from Roppe offers three profiles: Random, a combination of rectangles that interact with each other in various profiles; Stripe, a twist on the original carpet tiles; and Crackle (left), a rendition of cracked ceramic tiles. All of the tiles offer profiles that channel water away from the walking surfaces, decreasing the opportunity for slip/fall accidents. Added performance can be obtained by requesting antifungal, flame-retardant, or oil/grease-resistant compounds. Roppe, Fostoria, Ohio. [www.roppe.com](http://www.roppe.com) **CIRCLE 214**

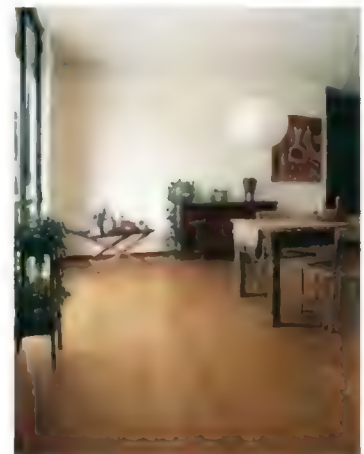
### ▶ VOC-free flooring

FreiFloor is a new PVC-free contract floor covering made from 80 percent natural minerals and 20 percent polymers. Designed for hard-traffic applications where indoor air quality is a concern, FreiFloor does not have any detectable VOCs and does not need to be waxed or sealed. The heterogenous floor has a compact, ionomer-impregnated wear layer, which gives it excellent wear-, slip-, scratch-, and stain-resistance. Allstate Rubber Corp, New York City. [www.allstaterubber.com](http://www.allstaterubber.com) **CIRCLE 215**



### ▶ Bye-bye formaldehyde

EcoTimber is the first flooring company in North America to offer bamboo flooring made with formaldehyde-free adhesives as a standard product. Other companies offer formaldehyde-free on a special-order basis at a significant premium. The flooring is made of 100 percent bamboo in a multi-ply or horizontal construction with micro-beveled edges. It is finished with an aluminum-oxide-enhanced acrylated-urethane system and a hardened acrylic antiscratch topcoat. EcoTimber, Mill Valley, Calif. [www.ecotimber.com](http://www.ecotimber.com) **CIRCLE 216**



### ▼ Reclaiming a bit of the tropics

TerraMai has introduced an engineered flooring made with reclaimed tropical hardwoods. The engineered, prefinished, reclaimed teak flooring (below) offers the rich color, tight grain, and durability found in centuries-old teak, while the World Mix product offers a blend of reclaimed exotic hardwoods in a kaleidoscope of colors. With a wear layer of reclaimed tropical hardwood over a substrate of FSC-certified new wood, the flooring can be nailed, glued, or floated over a plywood subfloor or a concrete slab. TerraMai, McCloud, Calif. [www.terramai.com](http://www.terramai.com) **CIRCLE 217**



### ▲ Locked-in performance

UnderLock, a new installation solution containing hidden locking tabs, is now offered for Johnsonite's Triumph and Inertia rubber flooring tiles. Designed to withstand constant foot traffic, heaving, rolling, and static abuse in demanding sports-related environments, the floor's hidden locking tabs are installed without adhesive and give the appearance of a more traditional square tile floor. Applications include sports facilities, workout areas, and trade-show floors. Johnsonite, Chagrin Falls, Ohio. [www.johnsonite.com](http://www.johnsonite.com) **CIRCLE 218**

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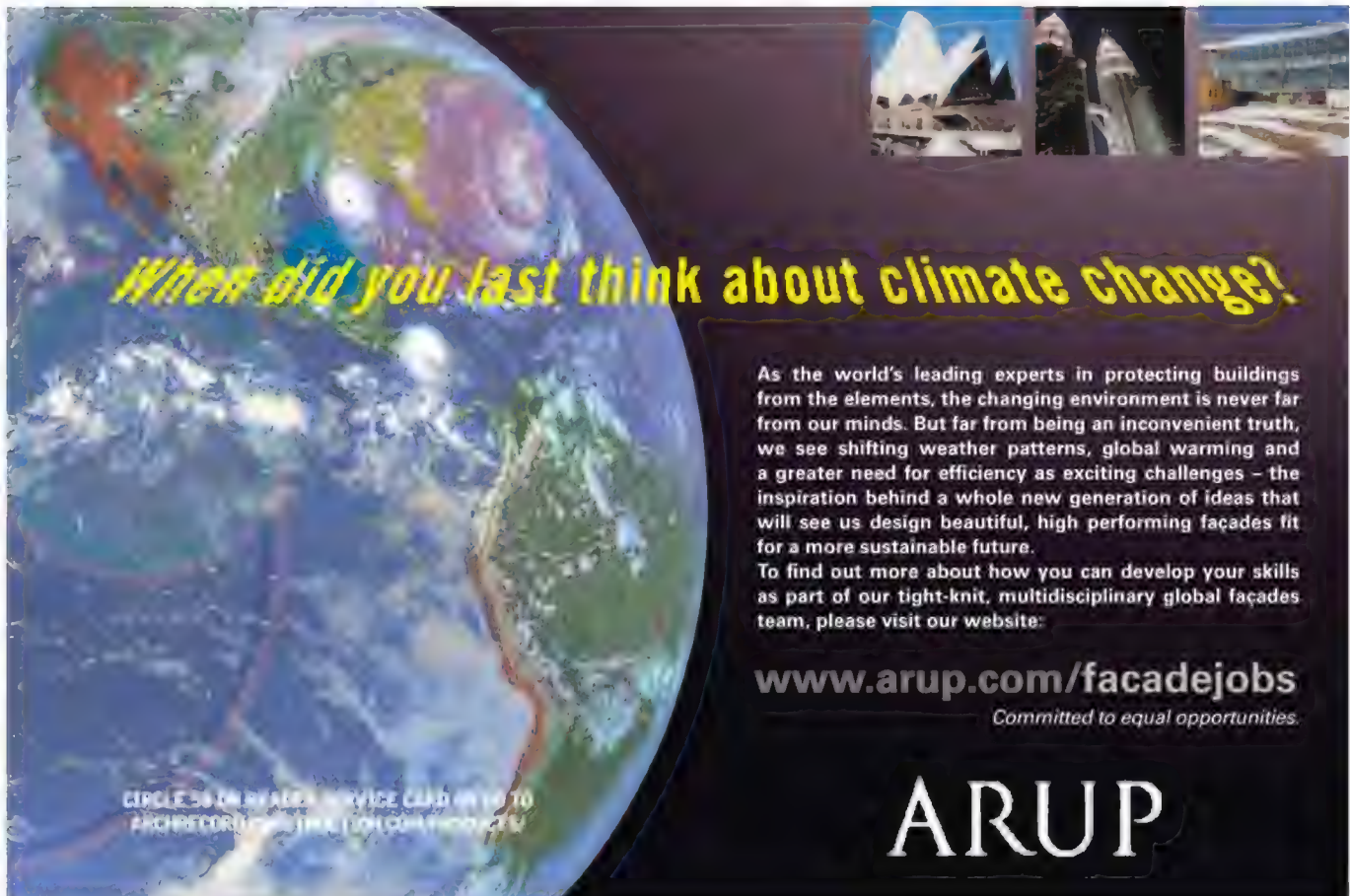












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


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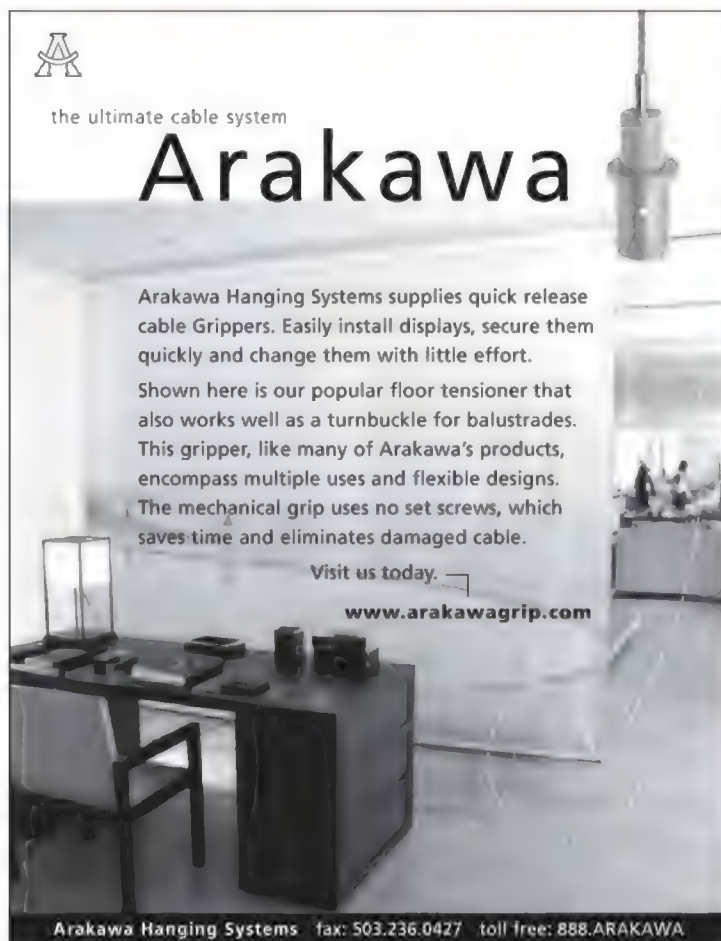
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# Dates & Events

## New and Upcoming Exhibitions

### Map This! Envisioning a Global City Chicago

January 22–March 21, 2008

The Chicago Architecture Foundation joins 30 other cultural institutions for the City of Chicago's Festival of Maps with this new exhibition. At the Chicago Architecture Foundation (CAF). Call 312/922-3432 or visit [www.architecture.org](http://www.architecture.org).

### Design Life Now: National Design Triennial Houston

January 26–April 20, 2008

This exhibition presents the experimental projects, emerging ideas, major buildings, new products, and media that were at the center of contemporary culture from 2003 to 2006. Inaugurated in 2000, the triennial seeks out and presents the most innovative American designs from the prior three years in a variety of fields, including product design, architecture, furniture, film, graphics, new technologies, animation, science, medicine, and fashion. At Houston's Contemporary Arts Museum. Call 713/284-8250 or visit [www.camh.org](http://www.camh.org).

## Ongoing Exhibitions

### On a Grand Scale: Hall of Architecture at 100 Pittsburgh

Through January 13, 2008

This exhibition investigates how this historically significant collection came to be, explains the processes of cast making and restoration, and examines the reasons for collecting architectural casts. Approximately 150 objects, including architectural drawings, period photographs, an antique mold, catalogs, books, correspondence, and a cast-making slide show will illuminate the story of the largest surviving cast collection in the Western Hemisphere. At the Carnegie Museum of Art. Call 412/622-3131 or visit [www.cmoa.org](http://www.cmoa.org).

### Berlin/New York Dialogues New York City

Through January 26, 2008

This exhibition explores lessons learned through the cross-fertilization of ideas among citizens,

policy makers, institutions, and design professionals in Berlin and New York, focusing on exemplary practices and strategies affecting city planning and new building. Using a variety of imagery, illustration, and drawings, the exhibition describes social, political, economic, and cultural processes through current works of architecture and urban planning. At the Center for Architecture. Call 212/683-0023 or visit [www.aiany.org](http://www.aiany.org).

### Eero Saarinen: Shaping the Future Bloomfield Hills, Michigan

Through March 30, 2008

Traveling from Europe, this exhibition is the first retrospective of the life and works of one of the more celebrated designers of the Modern era. Saarinen is best known for his postwar masterpieces, including the 630-foot-tall stainless-steel St. Louis Gateway Arch, the TWA terminal at New



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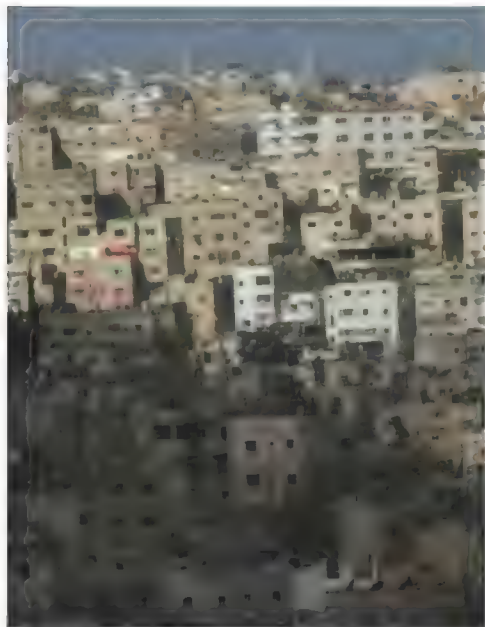
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### Public Program: The Center on Halsted Chicago

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Carlos Martinez, principal and regional design director, Gensler Chicago, presents a lunchtime lecture on the new LGBT community center in Chicago at the Chicago Architecture Foundation (CAF). Call 312/922-3432 or visit [www.architecture.org](http://www.architecture.org).

## Competitions

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Deadline: January 14, 2008

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### Multiplicity: The Art of the Furniture Prototype

Deadline: January 15, 2008

The competition is open to studio furniture makers, artists, architects, and industrial designers. Prototypes may be of any type of furniture in any materials—created since January 2000—and

intended for production, whether small batch or mass production. Call 828/255-1949 or visit [www.furnituresociety.org/multiplicity](http://www.furnituresociety.org/multiplicity).

### AMD Open Architecture Challenge

Deadline: January 15, 2008

The challenge is to design a sustainable multi-purpose technology facility for underserved communities. The competition is open to all. Design professionals and nonprofessionals alike are invited to compete to develop the winning technology-center design. Student entries are welcome. Call 415/332-6273, ext. 320, or visit [www.openarchitecturenetwork.org/challenge](http://www.openarchitecturenetwork.org/challenge).

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Deadline: February 29, 2008

Past winners have included architects, urban planners, civil engineers, professors, industrial engineers, students, and a marine biologist. The Holcim Awards promote innovation in sustainable construction around the world. For more information, visit [www.holcimawards.org](http://www.holcimawards.org).

### 2008 National Student Steel Bridge Competition

May 23–24, 2008

This competition will take place at the University of Florida in Gainesville, Florida. Visit [www.2008steelbridge.com](http://www.2008steelbridge.com) for more information.

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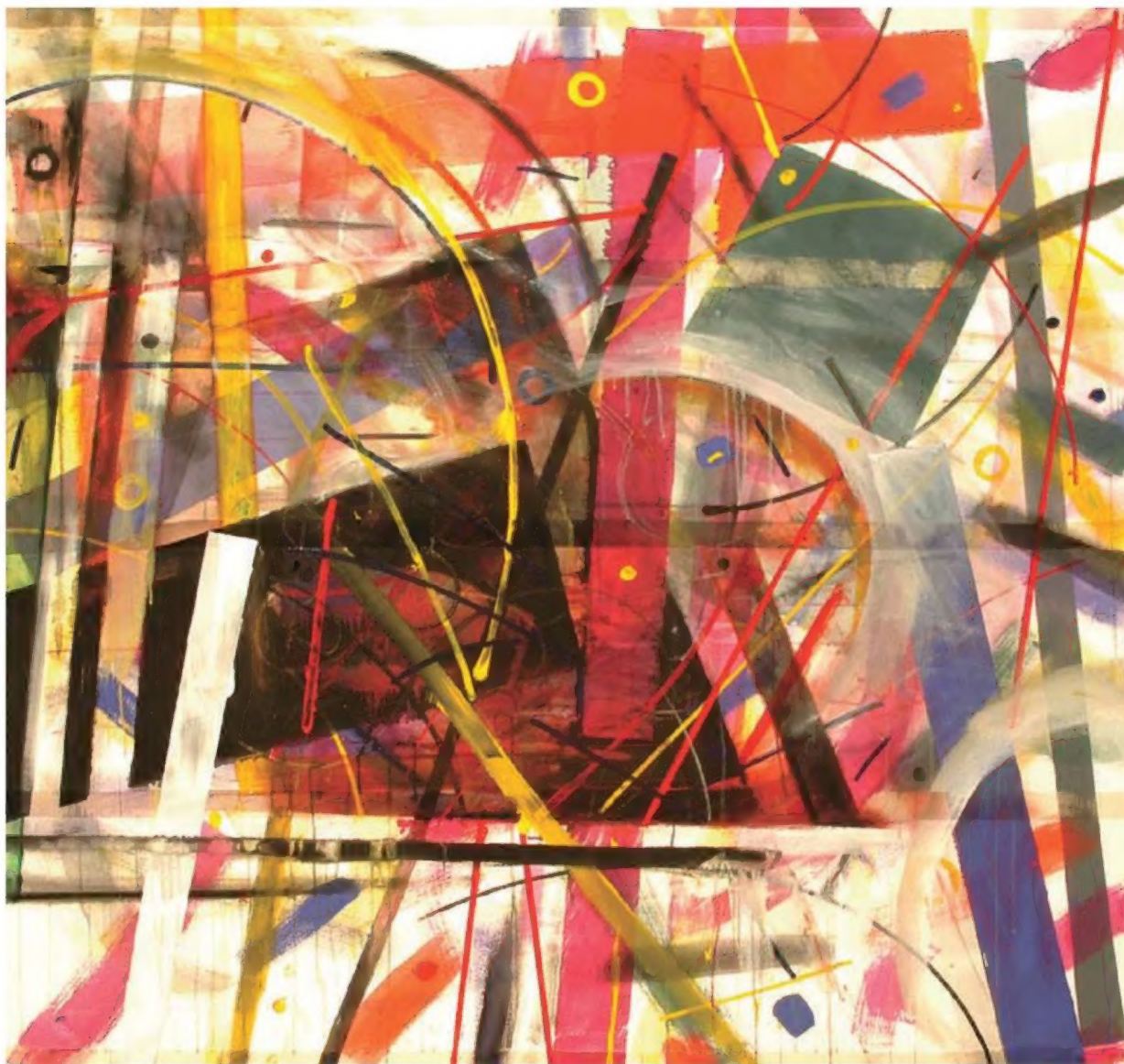


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# The Architect's Hand



6' X 6' (right), acrylic on canvas, and #1A (below), foam and acrylic, date from 2007.



## Art in Michael Lehrer's architecture

Michael Lehrer, a California-based architect and long-time artist, received an unusual gift from his colleagues last year: a 6-by-6-foot canvas. "In the spirit of creative office culture, I was challenged to make at least one mark on the canvas every day," recalls Lehrer. The canvas, completed after several months of Lehrer's daily additions (above), is centrally displayed in his office and is representative of a core aspect of his architectural practice. "Attenuated spaces and sight lines, long axial views: Those things manifest in painting are in virtually every project we do," says Lehrer. To hone these artistic skills among his colleagues, Lehrer has been hosting bimonthly life-drawing classes in his office this past year. "It's a time when everyone comes together to be attuned, agile, and visually alive," he says. "The model gives the architects the needed perspective of how space relates to people." In addition to capturing the human figure with watercolor and charcoal, Lehrer also embodies the model's form in what he calls a 3D drawing. He shapes foam core with a razor blade and then accentuates the figure with acrylic paint (left). "It's an ongoing training of the eye and a reconfirmation of our soul," he says. "And when one sees the relationship between one's doodles and paintings and one's body of work, it is magical." *Rebecca Ward*



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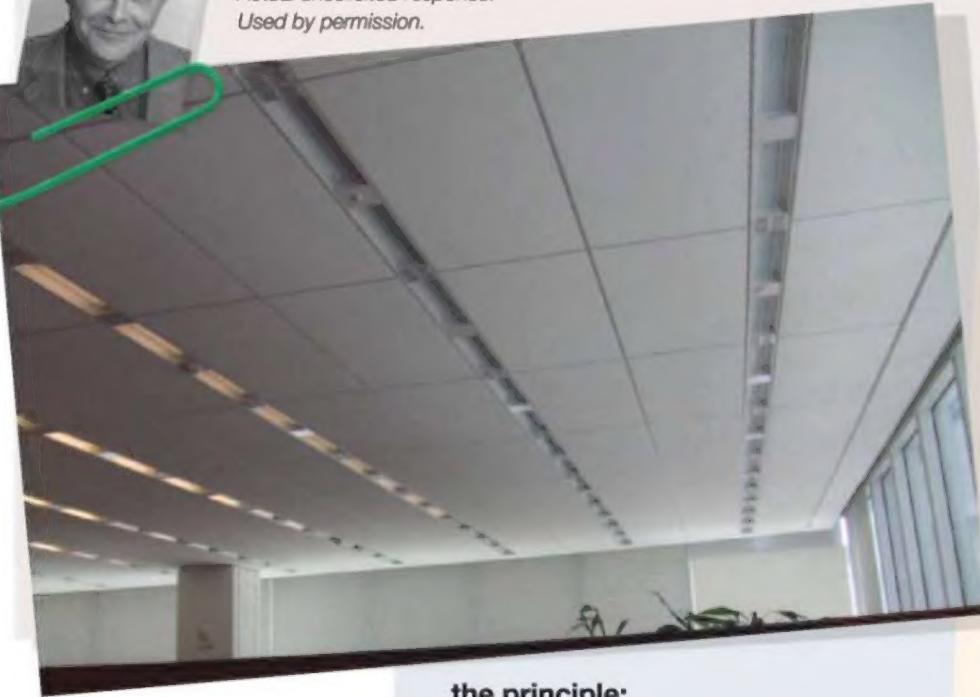
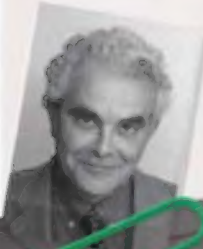
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